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## I.—UNLISTED FRAGMENTS OF AESCHYLUS.

I have here collected, and illustrated by occasional comments, the fragments of Aeschylus that have come to light since the publication of the second edition of Nauck's *Tragicorum Graecorum fragmenta* in 1889. Here and there, too, additional evidence is now accessible regarding the text of certain fragments already known, while certain others, heretofore grouped among the homeless, are to be freed from further conjecture as to their allocation by the fact that their provenance is now definitely established. In the case of plays whose titles are known, the new items belonging thereto are listed by appropriate numbers under the play in question; otherwise, they are arranged in order under the existing Ἄδῃα or placed after the last number of Nauck's "Incertarum fabularum fragmenta."

The increment to our scant stock of the fragments of Aeschylus is due, for the most part, to Reitzenstein, the master of Greek lexicography, whose minute and laborious investigations now enable scholars to gain an approximately adequate conception of the process of transmission, through the most tortuous channels, of the confused mass of etymological, lexicographical and exegetical statements that have successively passed through various compilations until they reached their final resting-place in the latest Byzantine grammatical encyclopaedias.

Of Aeschylean glosses in Photius' *Lexicon*, as known by the manuscript written at the end of the twelfth century and once owned by Thomas Gale, eighty-five were recorded by Naber in his edition of 1864. Of the beginning of the *Lexicon*, the Galeanus (*g*) preserves only two leaves, containing the Intro-

duction, A to Aa', and the glosses 'Αγχίνοια to 'Αδιάκριτος. Two further manuscripts have now enlarged our knowledge of this portion:

1. Four leaves of the Codex Atheniensis 1083 (called by Reitzenstein *a*), written in the sixteenth century, and containing the glosses 'Αβραμαῖος to 'Αγάσσει and 'Αγκιστρῆει to 'Αδράστεια. (Edited by Fredrich and Wentzel in the *Nachrichten d. Königl. Gesellschaft der Wissenschaften*, Göttingen, 1896, pp. 309 f.)

2. Codex Berol. graec. oct. 22, written at the end of the eleventh or beginning of the twelfth century, and containing (68<sup>r</sup>-111<sup>v</sup>) the Introduction and the glosses complete from A to 'Απαρνος. (Edited by Reitzenstein [and called by him *b*] in *Der Anfang des Lexikons des Photios*, 1897.)

In his "Inedita poetarum Graecorum fragmenta," which appeared in the *Index lectionum* of the University of Rostock for 1890-1, 1891-2, Reitzenstein excerpted certain readings from the mutilated Codex Vat. graec. 1818, discovered and called A by him. This manuscript, together with the inferior Codex Laur. S. Marci 304 (named B), found by E. Miller in 1864, and from which he published extracts in his *Mélanges de litt. grecque* 1868, constitutes the source of the unpublished *Etymologicum genuinum*, the oldest of the later encyclopaedic compilations recording an awakened interest in classical literature. This work was completed between 800 and 850. Both A and B date from about the end of the tenth or the beginning of the eleventh century.

In the absence of any statement to the contrary, all emendations in the passages cited by Photius and the *Etymologicum genuinum* are due to Reitzenstein.

The fragments here assembled from named plays come from the following: Βασσάραι, Κάβειροι (or, probably more correctly, Κάβιροι), Μυσοί, Νεανίσκοι, 'Οπλων κρίσις, Προμηθεύς (No. 451 I; which non-extant play of that name, is uncertain), Φινεύς, Ψυχοστασία. One fragment (54 A) surely comes from the (unnamed) 'Ελευσίνιοι.

#### ΒΑΣΣΑΡΑΙ 25 A

Παγγαίου γὰρ ἀργυρήλατον  
πρῶν' ἀστραπῆς <πίμπλησι> πευκάεν σέλας

Schol. (Cod. Vat. graec. 909) on Eur. *Rhes.* 922: Αἰσχύλος δὲ ἐν Βασσάραις ἀργύρου φησὶν ἐκεῖ μέταλλα. ὁμοίως καὶ αὐτὸς ὁ Εὐριπί-

δης μικρὸν ὑποβὰς λέγει (v. 970) 'κρυπτός δ' ἐν ἄντροις τῆς (Musgrave, τῆσδ' MSS., τοῖσδ' Schol.) ὑπαργύρου χθονός.' ὁ δὲ Αἰσχύλος οὕτως: 'Παγγαίου γὰρ ἀργυρήλατον πρῶνες τὸ τῆς ἀστραπῆς πευκάεν σέλας.'

The scholion occurs on a loose leaf of the MS. (thirteenth century), which was recognized as fol. 315 by Rabe in *Rhein. Mus.* 63 (1908) 419-422. V. 2 restored by Mekler in *Berl. Phil. Wochenschr.* 28 (1908) 1390. Apart from the metrical difficulty in the line, the juxtaposition of the articles in different case-forms might be defended by *Prom.* 942 τὸν τοῦ τυράννου τοῦ νέου διάκονον, the only instance in Aeschylus.

The first play of the Lycurgeian tetralogy ('*Ἡδωνοί*, *Βασσάραι* or *Βασσαρίδες*, *Νεανίσκοι*, *Λυκοῦργος*) dealt with the vengeance inflicted by Dionysus on Lyeurgus, King of the Edoni, for opposition to the introduction of the worship of the god. The second drama treated of the punishment meted out to Orpheus for a like offence. According to the account of Eratosthenes (Pseudo-Eratosthenes according to Maass), *Cataster.* 24, p. 140, Orpheus worshipped Helios, whom he also called Apollo, and it was his custom to climb Mt. Pangaeus while it was still night in order that he might behold the rising of the sun. The new fragment pictures Orpheus' ascent by torch-light, and is probably taken from a messenger's report to Dionysus. At the instigation of the angry god the recusant was torn to pieces by the Thracian maenads who bore the name Bassarae. If Orpheus in the play addressed Helios as Apollo, the *Βασσάραι* is the first witness to the Orphic syncretism of Apollo and Helios that was to be emphasized by religious speculation in the course of the fifth century (cp. Eur. *Phaethon*, Frag. 781, 11). According to Kern in *Hermes* 24 (1889) 501, the identification is unknown to the earliest Orphicism. Elsewhere Aeschylus both keeps the two deities distinct and brings them into close conjunction. It was probably in the *Βασσάραι* that the Orphic dogma of the identity of Apollo and Dionysus was proclaimed, concerning which mystic equalization Macrobius *Sat.* 1, 18, 6 says: "Euripides in Licymnio Apollinem Liberumque unum eundemque deum esse significans scribit 'δέσποτα φιλόδαφνε Βάκχε, παῖν Ἀπολλων εὐλυρε' (Frag. 477). Ad eandem sententiam Aeschylus 'ὁ κισσεὺς Ἀπόλλων, ὁ Βακχεύς, ὁ μάντις (Frag. 341).'" Further on, 1, 18, 17, Macrobius cites a verse of 'Orpheus':

Ἥλιος, ὃν Διόνυσον ἐπικλήσιν καλέουσιν (Abel's *Orphica*, Frag. 169; cp. also Abel's Frag. 7). The worship of Dionysus Seba-dius as Helios by the Thracians (Alexander Polyhistor, *F. H. G.* 3. 244, 151) may be the cause or the effect of this assimilation. Sophocles in his *Tereus* (Frag. 523) has Ἥλιε, φιλίπποις Ὀρρηξὶ πρόσβιστον σέλας.—Orphic documents in a Thracian sanctuary of Dionysus were mentioned by Heraclides (Schol. Eur. *Alc.* 968). Female worshippers of Orpheus and Dionysus are referred to in Plutarch, *Alex.* 2.—On Orphic myths see Maass, *Orpheus*, pp. 129 f.

ἀργυρήλατον: the silver mines of Mt. Pangaeus are mentioned by Herod. 7. 112, deposits of silver in Thrace by Herod. 5. 17, 5. 23, Eur. *Rhes.* 970, Strabo 7. 331, Frag. 34. Most of the S. E. corner of Macedonia was rich in both silver and gold, though the ancients naturally make more account of the latter metal, *c. g.*, Eur. *Rhes.* 921 ὅτ' ἤλθομεν γῆς χρυσόβωλον ἐς λέπας Πάγγαιον κτλ., Herod. 6. 46, 9. 75, Thuc. 4. 105, Diod. 16. 8, Appian *B. C.* 4. 106.

<πίμπλησι>: (cp. *Hymn Demeter* 189) is better than ἐφλεξε (cp. Eur. *Tro.* 309).

ἀστραπῆς: of the flashing of torches, as at Eleusis, Aesch. Frag. 386.

πενκάεν σέλας recalls the MS. reading *Agam.* 288 πεύκη τὸ χρυσο-φεγγές, ὥς τις ἥλιος, | σέλας παραγγείλασα, Soph. *Trach.* 1198 πευκίνης λαμπάδος σέλας, Eur. *I. T.* 1224 σέλας λαμπάδων.

#### ΕΛΕΥΣΙΝΙΟΙ 54 A

ὦργα τὸ πρᾶγμα, διεμύδαν' ἤδη νέκυσ

Didymus on Demosth. *Philipp.* xii (xiii) in the Berlin papyrus (No. 9780), second century after Christ, published in *Berliner Klassikertexte* 1 (1904) pp. 66 f. Col. xiv, ll. 12 ff.: καὶ Αἰσχύλος ἐπὶ τῶν πρὸ τῆς Καδμείας νεκρῶν τῶν πρὸς τὴν ταφὴν ἐτοίμως ἔχόντων · ' ὦργα—νέκυσ.'

That the fragment belongs to the Ἑλευσίνιοι follows from Plutarch's *Theseus* 29, where it is set forth that Theseus in conjunction with Adrastus effected the recovery of the bodies of the Argives slain before Thebes, not, as Euripides represented the case in his *Ἰκέτιδες*, as the result of a victory over the Thebans, but by persuasion.—The graves of the common soldiery

are still shown, Plutarch says, at Eleutherae, while the leaders were buried at Eleusis. The account of Euripides, Plutarch states, is disproved by Aeschylus, in whose *Ἐλευσίνιοι* Theseus is represented as stating these facts.

The *Ἐλευσίνιοι* stood third in the trilogy, whose second member was the *Ἀργεῖοι*, and the first, in all probability, the *Νεμέα*. Others approve the group *Ἀργεῖοι*, *Ἐλευσίνιοι*, *Ἐπίγονοι*.

*ὄργα*: the quotation is introduced in the course of a discussion on the meaning of *ὀργάς*, in which Didymus defines *ὀργάν* as τὸ πρὸς ὀτιούν ὀρμὴν εἰς ἐτοιμότητα ἔχειν. See on 451 F below. Cp. *ὄργα μαθεῖν Cho.* 454.

*πρᾶγμα*: the 'business,' the 'matter in hand.' Cp. *Cho.* 872, *Eum.* 488.

*διεμύδαιν*: cp. Hesych. *μυδαίνει · σήπει* and *μυδῆσαι · σαπῆναι*, Photius *μυδιᾶν · σήπεσθαι*. Soph. *Ant.* 410 has *μυδῶν σῶμα*.

## ΗΑΙΑΔΕΣ 72

*ὤρουσε κρήνης ἀφθονεστέρα λιβάς*

Reitzenstein *Index lect.* 1890-91, p. 5, from Vat. Graec. 1818 of the *Etymologicum genuinum*, s. v. *ἀφθονέστατον* . . . . *ἀρχέστατον* . . . *αἰδοιέστατον* . . . τὸ ἀφθονέστερον οἶον 'ὄρα σε κρήνης ἀφθονέστερα λιβασί,' ταῦτα ποιητικά εἰσιν κατ' ἔθος Ἰώνων γινόμενα (from Philoxenus). Reitzenstein emended *ὄρα* σε to *ὤρουσε*, *λιβασί* to 'λιβάς· Ἥλ<ιάσιν>,' following Athenaeus 10. 424 D: τὸ ἐν Ἠλιάσιν Αἰσχύλου 'ἀφθονέστερον λίβα.' *ἀφθονεστέρα* is due to Crusius (cp. *Lex. Sabbait.* *ἀφθονεστέραν εἶπεν Αἰσχύλος*).

## ΚΑΒΙΡΟΙ 96 A

*ξυμφορά*

*Lexicon Cyrilli* (Cod. Messanensis S. Salvatoris 167, twelfth cent.), Reitzenstein *Index lect.* 1890-'91, p. 5: *ξυμφορά · συντυχία · καὶ ἐπὶ ἀγαθοῦ τάσσεται ὡς παρ' Αἰσχύλῳ ἐν Καβερίοις* (Καμείροις MS., corr. Reitz.) *καὶ ἐπὶ κακοῦ παρὰ Σοφοκλεῖ*.

The definition recalls Diogenian; cp. Hesychius *ξυμφορά · συντυχία. καὶ ἐπὶ ἀγαθοῦ τάσσεται καὶ ἐπὶ κακοῦ*. Eustathius 647. 37 *καὶ ἡ συμφορά δὲ οὐ μόνον ἀποτρόπαιος ἀλλὰ καὶ ἀγαθή, κτλ.* The original neutral sense of *συμφορά* (schol. Aristoph. *Eq.* 655 *μέσον δὲ ὄνομα ἡ συμφορά*) appears both in Ionic (Herod. 7. 49) and in Attic. Used of a happy event, the word is more common in Aeschylus

than in Sophocles (*El.* 1230). It occurs in that sense, *e. g.*, in Simonides 14, Euripides *Alc.* 1155, *Ion* 536.

### ΜΥΣΟΙ 145 A

εἶδον καλπάζοντας ἐν αἰχμαῖς

Photius ed. Reitzenstein 113. 14: ἀνακαλπάζει · τινὲς μὲν ὡς οὐ δόκιμον ἐφυλάξαντο τὴν φωνήν, Αἰσχύλος δὲ ἐχρήσατο Μυσοῖς ὡς δόκιμον · λέγει γάρ · ‘εἶδον — αἰχμαῖς.’ ὁμοίως Σοφοκλῆς, Ἀριστοφάνης καὶ Πλάτων καὶ ἕτεροι. Because of the use of τὴν φωνήν, Reitzenstein thinks the passage is probably derived from Phrynichus’ Σοφιστικὴ προπαρασκευή (*Frag.* 181 de Borries). Cp. Bekker *Anecd.* 5. 25, 9. 12, 67. 20, etc.

It is not surprising to find mention of the gait of a horse in the author of the passage *Cho.* 794 ff.; but whether trotting or galloping is here meant is uncertain. Pausanias 5. 9. 1-2 refers to the κάλπης δρόμος with mares at Olympia, in the last course of which the riders leaped down and ran beside their horses, still holding on to their bridles, “just as the ‘Mounters’ still do”; and in Plutarch *Alex.* 6 παρακαλπάσας probably means ‘running alongside.’ ἀνακαλπάζειν is attested for the first time in Photius. For late testimony as to the simple verb see *Hippiatrica* 120, 128.

The passage is lyric. Reitzenstein suggests ἰδὼν (ending a glyconic) with the remainder as a second pherecratic.

### NEANISKOI 149 A

πρὸς δ’ ἐπὶ τοῖς ἀμφιλαφῇ πῆματ’ ἔχων ἀθανάτων

Photius ed. Reitzenstein 102. 13: ἀμφιλαφῇ κακά · ξένως εἴρηται Αἰσχύλῳ Νεανίσκοις · ‘πρὸς . . . ἀθανάτων.’

For ξένως *b* has Αξένως (cp. 100. 10 Αοῖον in *b* for οῖον). The passage, according to Reitzenstein, probably comes from Dorotheos, who is cited in *Et. Magn.* 87. 49, Phot. 92. 9. In Photius *Bibl.* cod. 156 mention is made of ξένως εἰρημέναι λέξεις, of which Dorotheos may have been the compiler.

πρός: probably to be taken adverbially. Cp. *Prom.* 73, 929 (πρὸς δέ), *Cho.* 301. ἐπὶ τοῖς: as ω 277. ἀμφιλαφῇ: *Ag.* 1015, *Cho.* 331; ἀμφιλαφές · πολὺ καὶ ἄφθονον *Timaeus Lex. Plat.* Metre: choriambic tetrameter, cp. *Pers.* 633-634 = 640-641 (with unusual caesura).

## NIOBH 167 A (\*Αδηλον 419)

αἰλῶν

Schol. (Cod. Laur. 86, 7) on Aelian *H. A.* 6. 11, p. 143. 20 αἰλῶνες οἱ ἐπ' εὐθείας τόποι Αἰσχύλος Νιόβη (αἰσχυνιόβη MS.). καὶ τὴν τάφρον δ' αἰλῶνα ὁ αὐτός. See De Stefani in *Stud. ital. di fil. cl.* 7 (1899) 414. Cp. Hesychius αἰλῶνες · οἱ ἐπ' εὐθείας τόποι. φάραγες. <ῆ> τόποι πλατεῖς ἐπὶ τὰ ὄρη, and αἰλῶνα · Αἰσχύλος καὶ τὴν τάφρον καὶ τὴν πυράν. Eustathius 1157. 36 Αἰσχύλος δέ φησι καὶ τὴν τάφρον αἰλῶνα. Cp. Frag. inc. 326.

## ΞANTPIAI 172 A (\*Αδηλον 413)

ἀναγκόδακρυς

Ascribed simply to Aeschylus by Phrynichus in Bekker *Anecd.* 20. 13; Αἰσχύλος Ξαντρίαις Photius ed. Reitzenstein 108. 12. Cp. *Agam.* 794 ἀγέλαστα πρόσωπα βιαζόμενοι.

## ΟΠΛΩΝ ΚΡΙΣΙΣ 178 A

καὶ διὰ πνευμόνων θερμὸν ἄησιν ὕπνον

Photius ed. Reitzenstein 39. 7 : ἄησιν · ἀναπνέει. Αἰσχύλος ἐν \*Οπλων κρίσει · ‘καὶ . . . ὕπνον.’

Cp. ἄησιν · ἀναπνέει Bekk. *Anecd.* 349. 2 from the sixth *Lexicon Seguerianum*, Συναγωγὴ λέξεων χρησίμων, which is based on a Cyril-glossary, and known to be an immediate source of Photius. Elsewhere I find this explanation only in the (confused) scholium ἀναπνέει, ἀνατέλλει on Oppian *Hal.* 1. 154 ὅσσον ἄησιν ἐπὶ χρόνον ἄγριος ἀστήρ. ἀναπνέει may have the signification either of ἐκπνέει or of εἰσπνέει. So far as I can discover, ἄημι is used only in this passage of Aeschylus with reference to respiration; but a like assimilation to the kindred idea of πνέω is seen in the encroachment of *flare* on the sphere of *spirare*, though the Latin verbs have more points of connection than the Greek verbs. L. and S. would apparently restrict the range of πνέω (used of physical breath) to ‘breathing hard,’ ‘panting,’ which is the force of ἀσθμαίνων in the passage (K 496) describing the nightmare of Rhesus; and it is not impossible that in the quotation from Aeschylus ἄησιν may have such a meaning, especially if the verse has reference to the fevered sleep of Ajax preceding or following his madness consequent upon the unjust award to



Odysseus of the arms of Achilles. But the restriction of the Lexicon is ill-advised. *πνέοντε* in N 387, it is true, does refer to the hard breathing of horses (cp. P 501), but *Cho.* 621 ff., the other passage cited, is not in point: *Νίσον ἀθανάτας τριχὸς | νοσφίσας' ἀπροβούλως | πνέονθ' ἅ κυνόφρων ὕπνῳ*. Here, to my feeling, *πνέονθ' ὕπνῳ* has greater pathos than *εὔδοντα*, so that, for the point in question, the retention of *ἀπροβούλως* and the rejection of Porson's *νοσφίσασα προβούλως*, is immaterial, though on other grounds I have no hesitation in taking the adverb with *πνέονθ' ὕπνῳ*. Nisus lay breathing unsuspectingly in sleep when his immortal locks were shorn by his daughter, who had none of the compunction of Lady Macbeth: "Had he not resembled my father as he slept, I had done 't." The locution *ἄησιν ὕπνον* is more striking and more vigorous than *πνέονθ' ὕπνῳ*, and the stronger verb is suited to fevered sleep (cp. *θερμαὶ νόσοι*, Pind. *Pyth.* 3. 66). The construction recalls Theocr. 24. 47 *δμῶας δὴ τότε' αὔσεν ὕπνον βαρὺν ἐκφυσῶντας*, Verg. *Aen.* 9. 326 *toto proflabat pectore somnum* (a periphrasis for 'snoring,' as Servius thinks it necessary to inform us), imitated in Statius *Theb.* 2. 76 *anhelum proflabant sub luce deum*, Maximianus *Eleg.* 4. 41 *toto me pectore somnum prospicit efflantem*, and Propertius 1. 3. 7 *talis visa mihi mollem spirare quietem Cynthia*. It will be observed that these examples are parallels in construction to *ἄησιν ὕπνον*, not to *πνέονθ' ὕπνῳ*.

Further confirmation of the use of *ἄημι* in the meaning 'breathe' may be sought in the etymologically connected *ἄάζω* (*ἄ-φα-δ-ζω*), which appears only in Aristotle's *Meteor.* 367 b 2 (Fobes' text) and in the pseudo-Aristotelian *Probl.* 964 a 10 ff., where a distinction is set up between *φυσῶ* 'expel the breath in puffs' and *ἄάζω* 'expel the breath in a single expiration (*hiante ore*).' In the first of these passages Aristotle says *οὐ δοκοῦσι δ' οἱ ἄνεμοι εἶναι θερμοὶ διὰ τὸ κινεῖν τὸν ἀέρα πλήρη πολλῆς ὄντα καὶ ψυχρᾶς ἀτμίδος, ὥσπερ τὸ πνεῦμα τὸ διὰ τοῦ στόματος φυσώμενον · καὶ γὰρ τοῦτο ἐγγύθεν μὲν ἐστι θερμόν, ὥσπερ καὶ ὅταν ἄάζωμεν, ἀλλὰ δι' ὀλιγότητα οὐχ ὁμοίως ἐπίδηλον, πόρρωθεν δὲ ψυχρὸν διὰ τὴν αὐτὴν αἰτίαν τοῖς ἀνέμοις* (cp. Alex. Aphrod. *Probl.* 1. 65 p. 106). In the latter passage we read: *διὰ τί ἐκ τοῦ στόματος καὶ θερμόν καὶ ψυχρὸν πνέουσιν; φυσῶντι μὲν γὰρ ψυχρὸν, ἄάζουσι δὲ θερμόν. σημεῖον δὲ ὅτι θερμαίνει, ἔαν πλησίον προσάγῃ τις τὴν χεῖρα τοῦ στόματος. ἢ ἀμφοτέρως ὁ ἀήρ κινούμενος ψυχρὸς · ὁ δὲ φυσῶν κινεῖ τὸν*

ἀέρα οὐκ ἀθρόως, ἀλλὰ διὰ στενοῦ τοῦ στόματος · ὀλίγον οὖν ἐκπνέων πολλὸν κινεῖ τὸν θύραθεν, ἐν ᾧ τὸ θερμὸν ὄν τὸ ἐκ τοῦ στόματος οὐ φαίνεται δι' ὀλιγότητα. ὁ δὲ ἀάζων ἀθρόον ἐκπνέει διὰ θερμόν. ἔστι γὰρ φυσασμοῦ τῷ (τὸ ?) διαφέρειν τῇ συστροφῇ · ὁ δ' ἀασμὸς ἀθρόου ἐκπνευσίς.

While ἀάζω thus in a measure supports the use of ἄημι 'breathe,' it may be doubted whether it is an old formation. The absence of contraction suggests the influence of ἄημι and the termination has a late look. Additional confirmation of ἄημι meaning 'breathe' is not to be sought, with Curtius *Etymol.*<sup>5</sup> 387, in the substantive ἄσθμα, as it is commonly accented. Were this accent correct we should expect ἄεσθμα in Homer. Herodian, however, wrote ἄσθμα and the word, instead of being connected with ἄημι, has other possible derivations, the most probable being from  $\sqrt{\text{an}}$  in ἄνεμος.

The verb ἄζω, which was used by the comic poet Nicochares (Kock 1. 774, Frag. 19) according to Bekker *Anecd.* 348. 18 (cp. Hesychius and Photius 38. 4 Reitz.) in the same meaning as ἀάζω (τὸ διὰ τοῦ στόματος ἀθρόως ἐκπνέειν ἄζειν λέγουσιν Ἀττικοί), is simply onomatopoeitic and therefore unconnected with ἀάζω; as is indicated by the further statement in the definition: μιμούμενοι τὸν ἦχον τοῦ πνεύματος. ἄζω is to utter the sound *ā* (cp. οἰμῶζω, φεύζω, etc.) in a total exhalation of breath or to 'groan' as in Sophocles (Hesychius, Photius *l. l.*). Eustathius 983. 65 (on  $\Xi$  261) says ἄζειν τὸ ἀθρόως προσπνέειν τῷ στόματι θερμόν, possibly through muddling the verb with ἄζειν 'parch' or by recollection of Aristotle's definition of ἀάζειν. See also the confused statement in Suidas, *s. v.* ἥλιος.

Metre: a dochmiac (— ∪ ∪ — ∪ — as *Sept.* 234 and often) followed by — ∪ ∪ — ∪ ∪ ∪, apparently not a dochmiac. At least this form is (despite Seidler § 28) probably not found elsewhere in Aeschylus; and is very rare in Sophocles (*O. T.* 1345).

#### ΦΙΝΕΥΕ 258 A

ἄνηστis δ' οὐκ ἀποστατεῖ γόος

*Etymol. genuiūnum*, *s. v.* ἀνηστis · ὁ ἄσιτος. Κρατῖνος ἐν Διονυσιαλέξανδρῳ 'φοιτᾷς ἐπὶ δειπνον ἀνηστis' (Frag. 45 Kock) καὶ Αἰσχύλος ἐν Φινεῖ 'ἄνηστis — γόος' (ἐν - - - γόος om. B).

The trimeter lacks, for its first foot, a word of iambic value to be taken closely with ἀνηστis.—Aeschylus is fond of ἀποστατεῖ. Reitzenstein compares Frag. 301 ἀπάτης δικαίας οὐκ ἀποστατεῖ θεός.

## ΦINEYE 258 B

## ἄρπαγοι χεροῖν

Schol. on Hom. *Il.* H 76 in *Oxyrh. Pap.* 1087. 3, Vol. 8 (1911) 103, late first century B. C.: τὸ ἄρπαγος, ἔνθεν ἐπλήθυνεν Αἰσχύλος ἐν Φινεῖ 'ἄρπαγοι χ<ε>ροῖν,' καὶ Σοφοκλῆς ἐν Φινεῖ α' 'χερσὶν ἀρπάγοις.'

ἄρπαγος for ἄρπαξ is thus shown not to be a 'forma recentioris Graecismi,' as it was described by Dindorf in the Thesaurus on the basis of the only occurrences then known (Scholia Dorvilliana on Aristoph. *Plut.* 800, Arcadius 102. 9). For the shift to the O-declension, cp. φύλαξ φυλακός, ψάρ ψαρός, κίνδυν Aeol. κίνδυνος, μάρτυρ μάρτυρος, τέρην τέρενος. From *Eum.* 50 it is clear that Aeschylus represented the Harpies as winged women, as they are depicted in archaic and classical art, and probable that he conceived them as having human hands, though χεροῖν in the fragment is not decisive on the latter point. Apoll. Rhod. 2. 188 regards the Harpies as having γαμφηλαί, a conception that must be Hellenistic as well as Roman.

## ΨΥΧΟΣΤΑΣΙΑ 280 A

## ὄα

*Lexicon Messanense de iota ascripto* (a fragment of Orus περί ὀρθογραφίας), published by Rabe in *Rhein. Mus.* 47 (1892) 404-413 from Cod. S. Salvatoris 118 (thirteenth century) in the Royal Library at Messina, fol. 283 verso, l. 3: <... καὶ συνα->λοιφή <ψα . ἔστι δέ> καὶ διὰ μόνον τοῦ ὄ, ἢ <ὄα . Αἰσχύλος> Ψυχοστασία.

Heretofore attested only in the *Persae* and called Περσικὸν θρήνημα by the scholiast of the Medicean on verse 117. In each of the six occurrences of the word, M has ὄα, the Farnese MS. (Triclinius) ὀά, and so apparently the other later MSS., though explicit statements are lacking.

## ΑΔΗΛΩΝ ΔΡΑΜΑΤΩΝ

## 319

## &lt;εἰ&gt;τ' οὖν ἀσαλῆς θεόθεν μανία

*Etymol. genivium s. v.* ἀσαλής · ὁ ἀφρόντιστος<sup>1</sup> ἢ ἡ μηδενὸς φροντί-  
ζουσα. Αἰσχύλος τουνασαλῆς θεόθεν μανίαο.<sup>2</sup> εἴρηται δὲ παρὰ τὴν σάλην

ἣ σημαίνει τὴν φροντίδα, ἀσαλῆς ὁ ἀμέριμος. οὕτως Ἑρωδιανὸς καὶ Ἀπολλόδορος. καὶ γὰρ ἀσαλέαν Σώφρων τὴν ἀμεριμνίαν καὶ ἀλογιστίαν καλεῖ.

ἀσαλῆς μανία. ἡ μηδενὸς φροντίζουσα. σάλη γὰρ ἡ φροντίς· οὕτως Αἰσχύλος. ἐκ τοῦ λεξικοῦ τοῦ ῥητορικοῦ.<sup>3</sup>

1 ἀφροντίς AB. 2 Αἰσχύλος—μανία om. B. 3 ἐκ—ῥητορικοῦ om. B. The 'Rhetorical Lexicon' is Bekker's sixth *Lexicon Seguerianum*, Συναγωγή λέξεων χρησίμων, cp. *Anecd.* 450. 28.

The first gloss appears in the *Etymologicum Magnum* (151. 49), which took over much material in a reduced form from the *Etymologicum genuinum*. To complete the anapaestic dimeter Nauck (*Tragicæ dictionis index*) read εἰτ'. Reitzenstein, rejecting Ἰοῦν, suggested υ υ νοῦν.

## 354

*Etymol. genuinum* s. v. ἀπάργματα (schol. on Apoll. Rhod. 4. 477). . . . ἦν γὰρ τι νόμιμον τοῖς δολοφονήσασιν ἀφοσιῶσαι τὸν φόνον διὰ τοῦ δολοφονηθέντος ἀκρωτηριασμοῦ . . . ὅτι δὲ καὶ ἐγεύνοντο τοῦ αἵματος καὶ ἀπέπυνον Αἰσχύλος ἐν ταῖς Περραιβίῃσι ἱστορεῖ καὶ ἐν τῷ περὶ Λαΐου. B omits ὅτι—Λαΐου. A has τοῖς πρὸς λέβισιν and τῷ ἡλαίω: (ἐν τῷ Λαΐῳ ? Reitz.).

The notice of the *Etymol. genuinum*, more explicit than that of the *Etymol. Magn.* 118. 31, rendered it possible for Reitzenstein to refer Frag. 354 ἀποπτύσαι δεῖ καὶ καθήρασθαι στόμα either to the Περραιβίδες (186 A) or to the Λαῖος (122 A).

403, New Fragment (403 A), 284

Βοῦράν θ' ἱεράν καὶ κεραυνίας ῥύπας  
Δύμην <θ'> Ἑλίκην ἥδ' Αἴγειραν  
τὴν τ' αἰπεινὴν ζαθέαν Ὠλενον

V. 1 (Frag. 403) from Strabo 8. 387 (Cod. Vat. Palimpsest.). Vv. 2, 3, according to Strazzulla *dopo lo Strabone del Cozza-Luzzi* (Messina, 1901, p. 31), with the reading Δύμην <Ἑ>λίκην Αἴγειραν ἥ δ' Αἰγία <χ>ώραν τὴν ταπεινὴν <ν> ζαθέαν Ὠλενον, emended by Wilamowitz in *Hermes* 40 (1905) 131. V. 3 (Frag. 284) from Steph. Byz. 707. 13.—The fragment presents a strange combination of trochaics with anapaests. ὀρείαν (rejected by Wilamowitz) for ἱεράν would help V. 1 (though such close association of iambic trimeter and anapaestic dimeter would be unusual), and provide an appropriate designation for the massive

hill or mountain of Bura (*Idra*). If *ιεράν* is correct, the epithet may be due to the worship of Heracles there.

## 451 A

## αἰδνόν

Photius ed. Reitzenstein 47. 12: αἰδνόν: (αἰδνον *b*) · τὸ ἀφανιστικόν. οὕτως Αἰσχύλος.

Cp. Hesychius αἰδνον (*sic*): μέλαν ἢ ἀφανιστικόν, and αἰδνή · σκοτεινή. ἀφανιστικός is used in Schol. Aesch. *Theb.* 145 (Λύκειος γενοῦ) and Schol. *Pers.* 257 (δάϊα). αἰδνός appears in the MSS. of Hesiod *Theog.* 860 οὐρεος ἐν βήσσησιν αἰδνῆς παιπαλοέσσης, where its meaning seems to be 'dim,' 'dark' (Schol. ταῖς ἀφανέσιν) or, possibly, 'boundless.' On the authority of two MSS., Viteb. 2 and 3, of Tzetzes on Lycophron *Alex.* 688, Flach and Rzach adopt Αἴτνης and παιπαλοέσσης. An unknown melic poet (possibly Pindar) has νυκτὸς αἰδνᾶς κοίρανος, Bergk *P. L. G.* 3. 719, Apoll. Rhod. 1. 329 αἰδνὴ λιγνύς, which recalls λιγνὸν μέλαιναν *Sept.* 494.

## 451 B

## ἄμαξα

Photius ed. Reitzenstein 86. 24: <ᾶ>μαξα · ἡ ναὺς παρὰ τοῖς Ἀττικοῖς, καὶ ἴσως εἰκάζουσιν αὐτὴν ἀμάξῃ ἀπὸ τοῦ ἀμᾶν τὴν θάλασσαν · ἡ λέξις παρ' Αἰσχύλῳ.

Aeschylus will not have used ἄμαξα for 'ship' without some defining addition in the form of an adjective or genitive; cp. ξὺν ὄχῳ ταχύρρει *Suppl.* 32, λινόπτερα ναυτίλων ὀχήματα *Prom.* 468, ναῖον ὄχημα *Eur. I. T.* 410, ὄχημα ναός *Soph. Tr.* 656, ναῖαν ἀπὴνν *Eur. Med.* 1122, πλωταῖς ἀπὴνναισι Bergk *P. L. G.* Adesp. 117 = Nauck *T. G. F.* Adesp. 142, 'volitantem flamme currum' Catullus 64. 9. Cp. ἀλὸς ἵπποι δ 708.

## 451 C

## ἀμαρτάδας

Photius ed. Reitzenstein 88. 7: ἀμαρτάδας (ἀμάρτημον *b*) · Αἰσχύλος καὶ ἀμάρτια Πλάτων (*Comicus*).

Cp. Hesychius ἀμαρτάδας · ἀμαρτίας; Suidas ἀμαρτίαν οἱ Ἀττικοί, ἀμαρτάδα Ἡρόδοτος (1. 91, 8. 140. 1) καὶ οἱ ἄλλοι Ἴωνες (*Hippocrates* 2. 306 *Litttré*).

## 451 D

ἀμυνάνδρως

Photius ed. Reitzenstein 96. 15 : ἀμυνάνδρως · Αἰσχύλος, ἀμυνάνδρον δὲ Σοφοκλῆς.

Cp. Hesychius ἀμυνάνδρος · δυνάμενος ἀνδρας αἰύνεσθαι.

## 451 E

ἀμυντρόν

Photius ed. Reitzenstein 96. 15 : ἀμυντρόν καὶ ἀμυνάνδρως Αἰσχύλος.

ἀμύντωρ is Epic, Lyric, and Tragic, ἀμυντήρ is Aristotelian.

## 451 F

ὀργάζω

Photius ed. Reitzenstein 64. 7 : ἀκοῦσαι ὀργῶ . . . . σημαίνει δὲ τὸ ὀργᾶν <τὸ> πᾶν ἐπαίρεσθαι πρὸς τὸ πρᾶξαι τι ἢ ἀκοῦσαι (cp. Bekk. *Anecd.* 7. 3). καθόλου δὲ ποικίλως χρῶνται τῷ ὀνόματι · καὶ γὰρ ἐπὶ τοῦ βρέξαι, ὡς Ἀρχίλοχος, Αἰσχύλος δὲ ἐπὶ τοῦ παίοντα ἐξελαύνειν καὶ μαλάττειν τίθησι, Σοφοκλῆς δὲ ἐν Αἰγεί <φρσι> τὸν Θησέα στρέφοντα καὶ μαλάττοντα τοὺς λύγους ποιῆσαι δεσμὰ τῷ ταύρῳ · λέγει δὲ οὕτως · ‘ κλωστήρσι χειρῶν ὀργάσας κατήνυσε σειραῖα δεσμὰ ’ (Frag. 25 Jebb-Pearson, cp. 482, 787). καὶ Ἡρόδοτος δὲ ἐν τετάρτῳ (64) ἀντὶ τοῦ μαλάξας κέχρηται τῷ ὀργάσας κτλ. From Phrynichus’ Σοφιστικὴ προπαρασκευή.

It cannot be determined from Photius whether Aeschylus used ὀργάζω or ὀργῶ in the meaning ‘soften.’ Elsewhere at least the former verb is generally employed in this sense. In Herod. 4. 64, cited by L. and S. for ὀργῶ ‘tan,’ ὀργάσας is adopted by the most recent editors from A<sup>2</sup> B<sup>2</sup>, R having ὀργήσας, the other MSS. ὀργίσας. Hesychius has, however, ὑποργηθεῖσα · ὑποχρισθείσα. See Timaeus’ *Lexicon* ed. Ruhnken, pp. 179, 193.

## 451 G

ἀκμὴν δ’ ὅσα

τὰ κύμβαλ’ ἤχει

*Lexicon Vaticanum* (Cod. Vat. graec. 12, fifteenth century), Reitzenstein in *Index lectionum* 1892–93, p. 4, 8 : ἀκμὴν · ἐπιρρημα- <τικῶς> Αἰσχύλος καὶ Μένανδρος · ‘ἀκμὴν δὲ ὅσα τὰ κύμβαλα ἤχει’ καὶ ‘ἀκμὴν ἐκεῖνος ἐνσκευάζετο,’ Κρατῖνος μέντοι τῷ ἀκμὴν ἐπιρρηματικῶς μὲν, ἀντὶ <δὲ> τοῦ ἀκμαίως ἐχρήσατο.

ἀκμήν in the signification of ἔτι is stated to occur in no Attic writer except Xenophon by Phrynichus, Moeris, and Thomas Magister; and this use is generally regarded by the ancient Atticists as characteristic of the later language. Suidas, however, appeals to Sophocles *Phil.* 12 (wrongly) and to Hyperides; and the Antiatticista (Bekk. 77) makes the same claim for the orator, whose extant works do not contain the word.

Lobeck (*Phrynichus* 123) contends that ἀκμήν has two chief significations, which are often confused: (1) the older and original meaning = ἄρτι 'just now' and (2) the later meaning 'still.' This is disputed by Krumbacher in *Kuhn's Zeitschrift* 27 (1884) 506, and to the effect that the only meaning is 'still,' even in Xen. *Anab.* 4, 3, 26 and Isocr. 1, 3, where the text is often changed.

## 451 H

. . . ν > εότικτα δ' ὑπὸ . . . ηρο . . . . . εικωρῶ

Demetrius Lacon, the Epicurean, in *Pap. Hercul.* 1012, col. 23: καὶ Ἀριστο<φάνης ὁ γ>ραμ<μα>τικὸς εὖ<ρε πα>ρ' Αἰσχύλῳ τοῦτ' ἐν . . . . . ν > εότικτα δ' ὑπὸ . . . ΗΡΟ . . . . ΕΙΚΟΡΩ.

See Crönert in Wessely's *Studien zur Paläographie und Papyruskunde* 6 (1906) 120. Crönert thinks the title of Demetrius' treatise was possibly Περί τινων ἀλόγως Ἐπικούρῳ προστετριμμένων.

## 451 I

. . . . . ων δυσκελάδων

Anon. on Metres in *Oxyrh. Pap.* ccxx, col. xi. 2, vol. 2 (1899) p. 46, probably from the early part of the second century B. C.: ὁποῖον ἐν τῷ Προμηθεῖ τίθησι πάλιν Αἰσχύ<λος ο>ῦτως · ' < . . . . > ων δυσκελάδων.'

<τ>άδε πάσχειν ἐθέλεις in the same passage may also, as Grenfell and Hunt suggest, be taken from Aeschylus. The meter is υ υ - υ υ - , called in col. xii the Parthenean.—From the Προμηθεὺς Ἀνόμενος, Πυρφόρος, or Πυρκαεύς the satyr-play of the trilogy Φινεύς, Πέρσαι, Γλαῦκος. Wilamowitz conjectures <ἐρί>δων.

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